

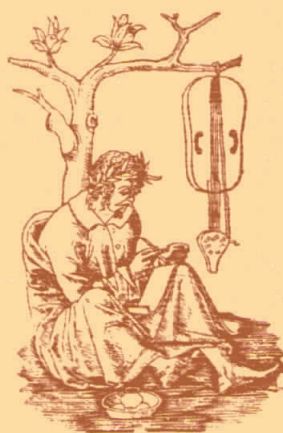
MAURO GIULIANI

ROSSINIANA N. 3

op. 121

per chitarra

Revisione e diteggiatura di Ruggero Chiesa



EDIZIONI SUVINI ZERBONI - MILANO

OPERE PER CHITARRA, LIUTO E VIHUELA

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Studi (R. Chiesa)
- ALBENIZ ISAAC
Bajo de la palmera, per tre chitarre (A. Borghese)
Torre Bermeja (A. Borghese)
Sevilla (A. Borghese)
- ANONIMO DEL CINQUECENTO
Ricerca per liuto (O. Cristoforetti)
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I bis del concertista
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Vol. II (R. Chiesa)
Vol. III (B. Tonazzi)
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Suite BWV 995 (O. Ghiglia)
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Fantasia seconda per liuto (O. Cristoforetti)
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Omaggio a Gaetano Azzolina
- BOCCHERINI LUIGI
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Viajes
- DE CABEZON ANTONIO
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- CARULLI FERDINANDO
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Variazioni op. 142 (R. Chiesa)
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- COMPANY ALVARO
Las seis cuerdas
- CORGGI AZIO
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- DE CALL LEONHARD
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- ROBERT DE VISEE
Suite in sol minore (A. Company - V. Saldarelli)
- DIABELLI ANTON
Trenta studi facili op. 39 (A. Company)
- DOWLAND JOHN
Fantasia per liuto (O. Cristoforetti)
- ENCINAR JOSE' RAMON
Abhava, per chitarra e nastro magnetico
- FASCH JOHANN FRIEDRICH
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Opere complete per liuto - 2 voll. (R. Chiesa)
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Toccata (R. Chiesa)
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Sei sonate per chitarra o violino, violoncello e cembalo (B. Tonazzi - G. Radole)
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Variazioni op. 7 (R. Chiesa)
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- HINOJOSA JAVIER
Te lucis ante terminum
- HOWETT GREGORIO
Fantasia per liuto (O. Cristoforetti)
- KREBS JOHANN LUDWIG
Concerto in do maggiore per liuto e archi (R. Chiesa)
Concerto in fa maggiore per liuto e archi (R. Chiesa)
Concerto in sol maggiore per chitarra e archi. Trascrizione del Concerto in fa (R. Chiesa)
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Partita
- MATELART JOHANNES
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- MILAN LUYLS
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Sei pavane da «El maestro»
- PAGANINI NICOLÒ
Sonata (R. Chiesa)
- PERUZZI AURELIO
Commentare, per tre chitarre
Quattro pezzi
- PETRASSI GOFFREDO
Nunc
- PROSPERI CARLO
Canto all'arpeggione
- SANZ GASPÀR
Dieci composizioni (G. Balestra)
- SHIMOYAMA HIFUMI
Dialogo, per due chitarre
Dialogo n. 2, per due chitarre
- SMITH BRINDLE REGINALD
Music for three guitars
- SOR FERNANDO
Fantasia op. 7 (R. Chiesa)
Studi (R. Chiesa)
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Introduzione e variazioni op. 28 (R. Chiesa)
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Due movimenti
- STRADELLA ALESSANDRO
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- VIOZZI GIULIO
Fantasia
- WEISS SYLVIVS LEOPOLD
Intavolatura di liuto (R. Chiesa)

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EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Le composizioni per chitarra dei maestri dell'Ottocento, ad eccezione di quelle che rivestono carattere didattico, non hanno ancora ricevuto una meritata attenzione da parte degli studiosi e degli interpreti. L'accusa superficiale di scarso valore artistico attribuito a questa letteratura è il frutto di una serie di equivoci tramandati per mancanza di una efficace analisi storica ed estetica, e per la poca dimestichezza degli esecutori nei confronti di un tecnicismo brillante, troppe volte superiore ai loro mezzi. Schiacciati dal confronto con le opere dei grandi romantici e intimoriti dalle difficoltà di esecuzione, i chitarristi hanno preferito ignorare un periodo che, accanto a certe banalità espressive e ad un virtuosismo fine a se stesso, offre sovente opere di autentica sostanza musicale.

Tuttavia oggi si fa sempre più profonda la convinzione di rivalutare lo stile di coloro che seppero mantenere viva la tradizione strumentale anche nei paesi che videro il quasi assoluto predominio del melodramma. Facendo le opportune scelte, ci sembra che molte delle loro composizioni possano meritare il pieno inserimento negli attuali programmi, e possano sostenere egregiamente il confronto con le migliori pagine di altri più fortunati autori.

Le nostre revisioni si attengono con fedeltà agli originali dell'epoca, rifacendosi di massima alle prime edizioni, e, quando sarà possibile, ai manoscritti degli stessi autori. All'infuori di alcuni cambiamenti nella scrittura, necessari a volte per mettere meglio in risalto la polifonia delle voci, tutto è riportato con scrupolosa esattezza. Tra parentesi abbiamo posto le interpretazioni personali relative ai segni di espressione e alle alterazioni, mentre con linee punteggiate sono indicate le legature non previste o dimenticate negli originali. La diteggiatura, quasi sempre assente o limitata a trascurabili episodi, è stata invece completamente aggiunta.

Ruggero Chiesa

PREFACE

Guitar compositions of the 19th century with the exception of those of a didactic nature, haven't received the attention they deserve from either scholars or performers. The superficial accusation made of such literature that it is of little artistic value, is the result of a series of misconceptions which have been passed on due to the absence of an adequate historical and aesthetic analysis, and due also to the unfamiliarity of the performers with music which demands a brilliant technique too often superior to their ability. Oppressed by the works of the great Romantics and intimidated by such technical difficulty, guitarists have preferred to ignore a period which often presents music of excellent substance apart from certain banalities of expression and a virtuosity which is an end in itself.

However, today increasing attempts are being made to revalue the music of those who kept the instrumental tradition alive even in the countries that saw an almost total predominance of opera. A careful selection of these compositions reveals works which compare well with the best pages of other more successful composers and which deserve to be included in today's concert programmes.

Our edition closely follows the originals of the period, as a rule the first publications and, when possible, the composers' manuscripts. Except for a few changes in the notation occasionally necessary to underline the polyphony of the voices, we have been faithful to the originals. Personal interpretations concerning expression marks and accidentals have been put in brackets while slurs not provided for or forgotten in the original have been indicated with dotted lines. The fingering which is almost always absent in the originals or limited to a few isolated bars, has been completely added.

Ruggero Chiesa

Titolo dell'edizione originale:

Title of the original publication:

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PRÉFACE

Les compositions pour guitare des maîtres du XIX^{ème} siècle, à l'exception de celles qui revêtent un caractère didactique, n'ont encore obtenu l'attention qu'elles méritent de la part des spécialistes et des interprètes. L'accusation superficielle de valeur artistique médiocre qu'on attribue à cette littérature est le fruit d'une série d'équivoques transmises par manque d'une analyse historique et esthétique efficace et par le peu de familiarité des exécutants avec un technicisme brillant, bien souvent supérieur à leurs moyens. Ecrasés par la comparaison avec les oeuvres des grands romantiques et effrayés par les difficultés d'exécution, les guitaristes ont préféré ignorer une période qui, à côté de certaines banalités expressives et d'un virtuosisme qui est fin en soi, offre souvent des oeuvres de substance musicale authentique.

Toutefois, aujourd'hui on est de plus en plus convaincu qu'il faut revaloriser le style de ceux qui ont su garder vivante la tradition instrumentale, même dans les pays où le mélodrame avait exercé une suprématie presque absolue. Tout en faisant un choix convenable, il nous semble que nombreuses compositions de ces derniers méritent absolument d'être insérées dans les programmes actuels et qu'elles peuvent parfaitement soutenir la comparaison avec les plus belles pages d'autres auteurs qui ont eu un plus grand succès.

Nos révisions suivent fidèlement les originaux de l'époque, en remontant en principe aux premières éditions, et, quand cela est possible, aux manuscrits des auteurs mêmes. A part quelques changements dans l'écriture, qui sont parfois nécessaires pour mettre en évidence la polyphonie des voix, tout a été rapporté avec une exactitude scrupuleuse. Nous avons mis entre parenthèses nos interprétations personnelles, relatives aux signes d'expression et aux altérations, tandis que nous avons indiqué par des lignes ponctuées les liaisons non prévues ou oubliées dans les originaux. Le doigté, au contraire, qui est presque toujours absent ou limité à des épisodes négligeables, a été entièrement ajouté.

Ruggero Chiesa

VORWORT

Abgesehen von den als Übungsstücke betrachteten wurde den für Gitarre im 19. Jahrh. geschriebenen Werken bisher weder seitens der Musikforscher noch seitens der Gitarristen die verdiente Aufmerksamkeit gewidmet. Diese Werke wurden allzu lange vernachlässigt, weil man sie einfach als künstlerisch fast wertlos betrachtete nachdem diese oberflächliche Beurteilung sich aus Mangel eingehender historischer und ästhetischer Studien eingebürgert hatte mit ihrem unzulänglichen technischen Können und die aufführenden Künstler trauten sich meistens nicht diese Stücke zu spielen, da sie ihnen zu schwierig erschienen. Durch den Vergleich mit den Werken der grossen Romantiker erdrückt und durch die bei der Aufführung begegneten Schwierigkeiten erschreckt, haben es die Gitarrenspieler vorgezogen ein Zeitalter zu ignorieren das, von gewissen banalen Ausdrucksformen und einem Virtuositentum, das nicht über seinen Selbstzweck hinausgeht, abgesehen, vom rein musikalischen Standpunkt aus gesehen gar manches zu bieten hat.

Man kommt heute immer mehr zur Überzeugung, dass es ohne weiteres geboten ist dem Stil mancher Autoren jener Zeit die gebührende Beachtung zu schenken, nachdem sie selbst in den Ländern wo das Melodrama vorherrschte, die Tradition der Instrumentalmusik aufrechterhalten hatten. Auf Grund einer sorgfältigen Auswahl verdienen es u.E. viele dieser Komponisten in die heutigen Programme eingefügt zu werden, nachdem sie den Vergleich mit manchem anderen erfolgreicherem Autor ohne weiteres aufnehmen und bestehen können.

Bei der Bearbeitung der hier veröffentlichten Stücke haben wir uns streng an die derzeitigen Originaltexte gehalten und wo immer möglich auf die vom Komponisten selbst handschriftlich hinterlassenen Partituren zurückgegriffen. Von ein paar Änderungen in der Niederschrift abgesehen, die meistens den Zweck befolgen die Polyphonie der Stimmen besser hervorzuheben, handelt es sich stets um eine originalgetreue Wiedergabe. In Klammern haben wir unsere persönliche Auslegung der Ausdruckszeichen und Alterationen angegeben während die Punktlinien die nicht vorgesehenen bzw. unterlassenen Bindungen anzeigen. Den Fingersatz, der fast immer fehlte oder nur an einzelnen Stellen angegeben war, haben wir dagegen durchgehend eingesetzt.

Ruggero Chiesa

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MAURO GIULIANI
(1781-1829)

Introduzione

Maestoso sostenuto

C.V

C.IX

C.IV

C.II

ff

p

sf

cresc.

ff

a) Orig.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody includes lyrics: 'i m a m a m i m i a i m i m'. The bass line includes dynamics: *mf* and *sf*. The score is a single system.

A musical score for a piano piece titled "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the treble clef and a bass line in the bass clef. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The piece includes dynamic markings such as *sf* (sforzando) and *p* (piano). The score concludes with a double bar line and a final chord. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

slargandosi *poco* *a* *poco*

★) Andantino

p *mf*

(★) LA DONNA DEL LAGO, atto I. Elena, scena II: "Oh mattutini albori!"
Orig.: Introduzione, e Duetto della Donna del Lago

a)

f *p* C.II

C.I — C.II — C.I — C.II —

p

a tempo

f *p* *a piacere* *mf*

f *p*

dolce

C.II

p

cresc.

p *sf* *cresc.* *sf*

a) Orig.

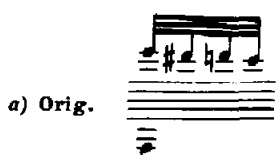
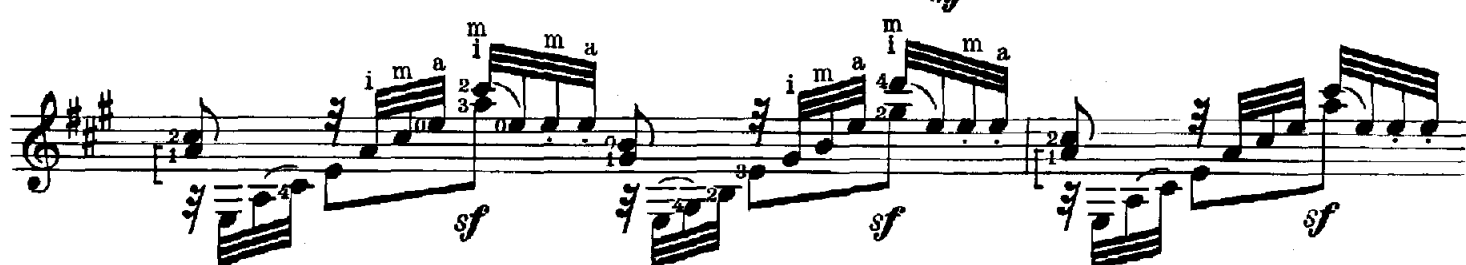
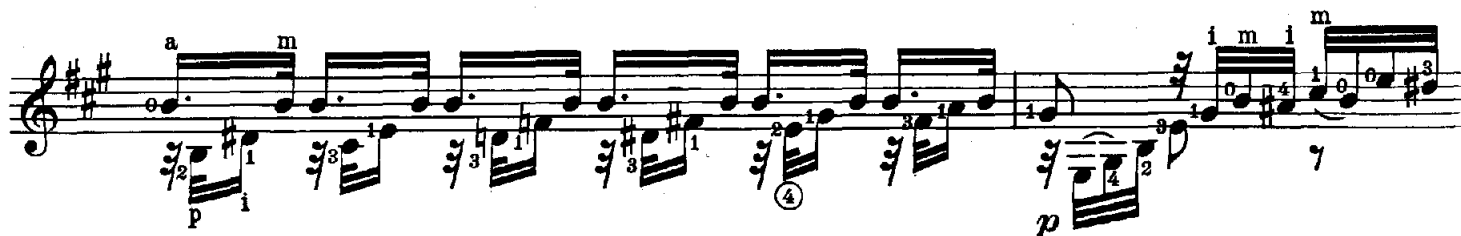
sf *p*

Variazione

[illegible]

C.II

C.I



a) Orig.

★) Allegro vivace

p

crescendo

ff

p

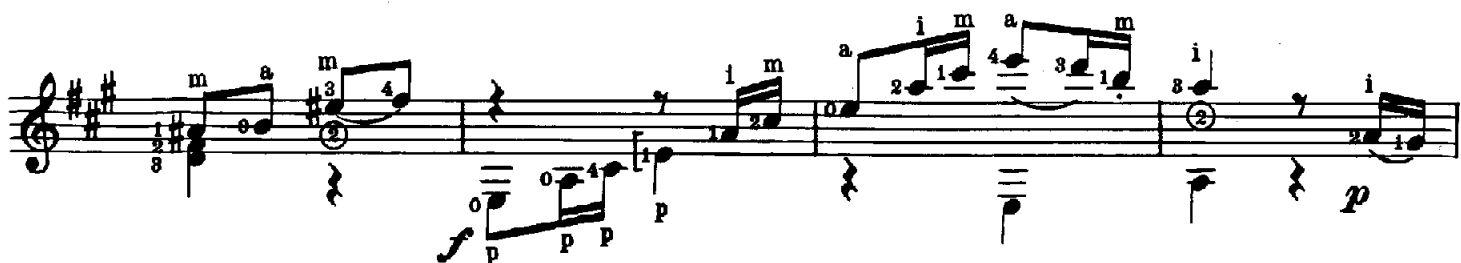
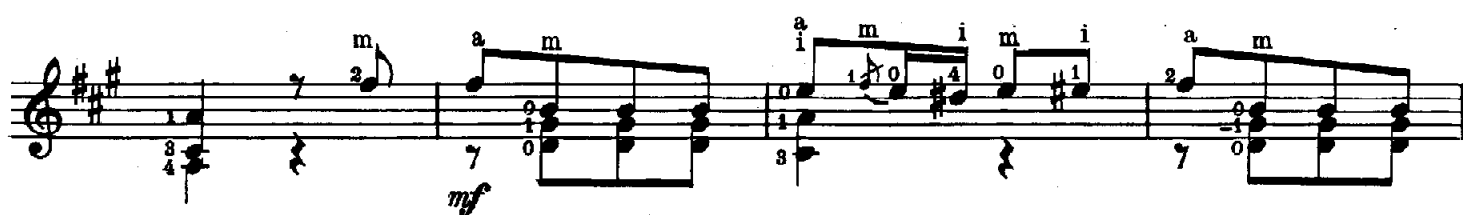
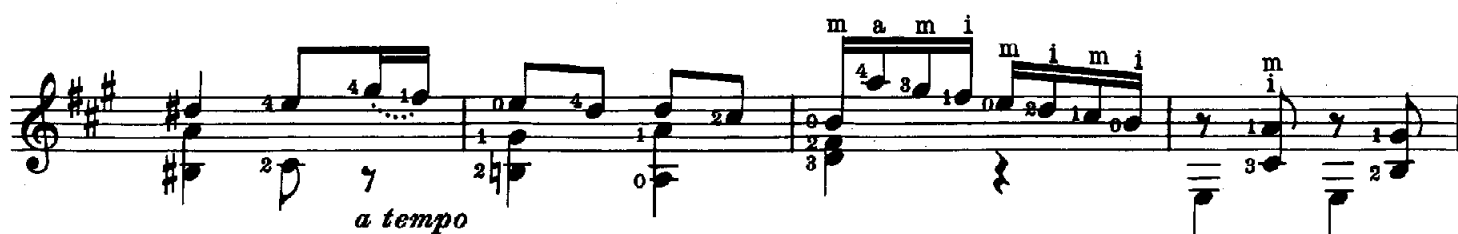
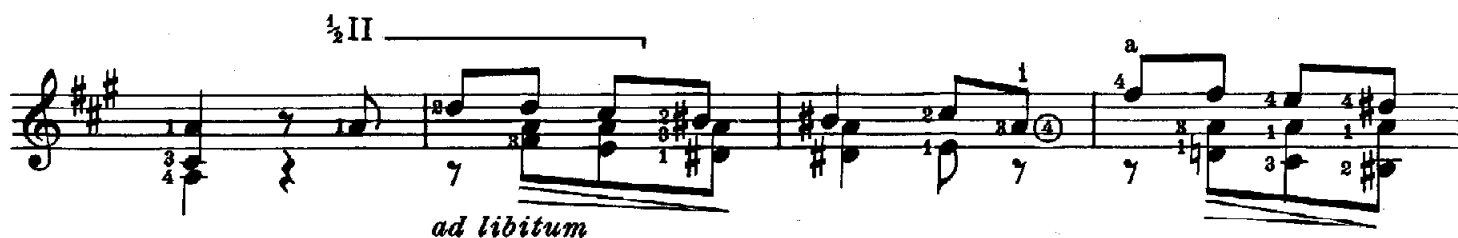
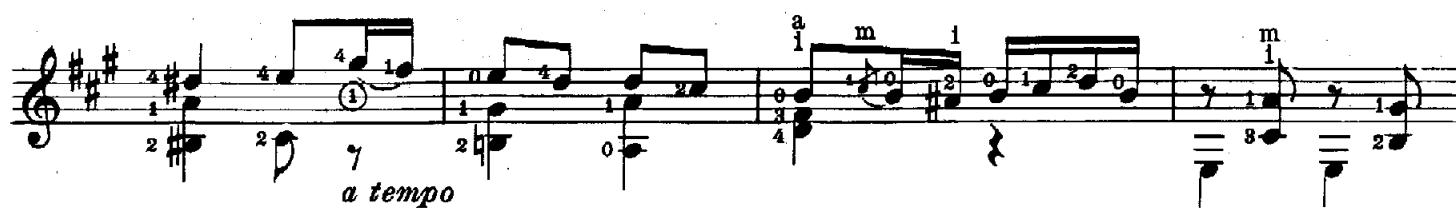
f

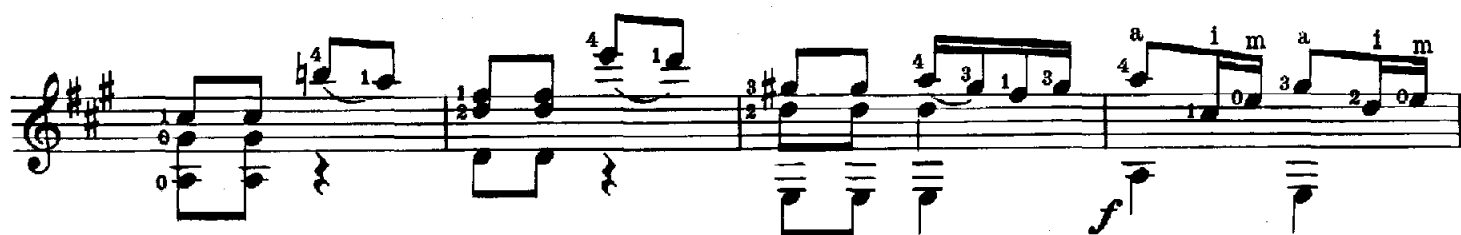
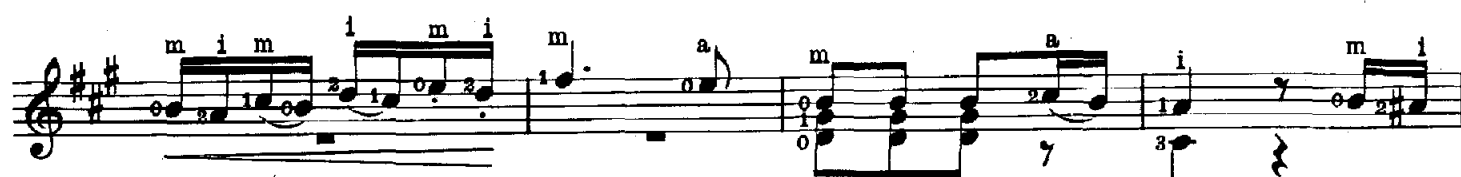
p

ad libitum

$\frac{1}{2}$ II

(★ Tema non identificato
Unidentified theme
Thème pas identifié
Unkennifiziertes Thema





Thema

★) C.II

mf

$\frac{1}{2}$ II

m

cresc.

Variazione

mf

p

$\frac{1}{2}$ II

cresc.

C.II

C.II

p

cresc.

(★) IL TURCO IN ITALIA, atto III. Quintetto (Fiorilla, Zaida, Nareiso, Selim, Geronimo), III quadro: "Questo vecchio maledetto".
Orig.: Quintetto del Turco in Italia.

Orig. a) b)

Più lento

C.II — C.IV

The musical score is written for a single melodic line on a grand staff. It begins with the tempo marking "Più lento" and the key signature of one sharp (F#). The score is divided into sections by markings "C.II" and "C.IV". The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo) are used throughout. The score concludes with a final *p* marking.

★) ②

p *mf* *cresc.* *poco* *a*

po *co* *cresc.* *poco* *a* *poco*

C.VI $\frac{1}{2}V$

② *p* *mf* *cresc.* *poco*

(*) Tema non identificato
 Unidentified theme
 Thème pas identifié
 Unidentifiziertes Thema

[illegible]

musical score for piano, featuring seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is G major (one sharp). The time signature is 4/4. The score includes the following markings:

- cresc.* (crescendo)
- f p* (fortissimo piano)
- tenute* (tenuto)
- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)

Allegro

★) m *sf* a 2 4 3 2 2 3 2 3 4

p ⑥

sf 3 2 4 3 2 0 a) 2 4 1 ②

f ⑥ *sf* 7

p *sf* 3 2 4 3 2 2 3 2 3 4

[sf] ⑥

C. V m a b) m a 8 4 1 1 2 4 1 1 p

⑥ *dolce* 4 3 1 3 2 4 3 1 3 2 2

p i m a m a p i m a m a 7 7 7 7

cresc. m i p m i p

⑥ 3 2 4 2 3 4 1 2

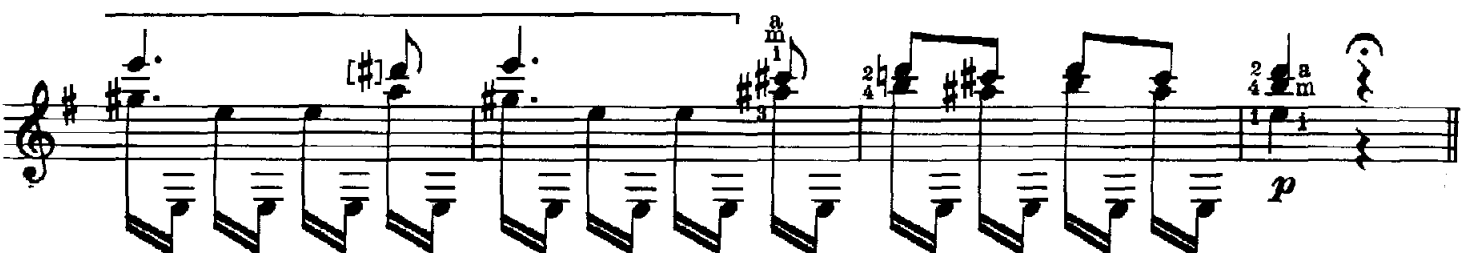
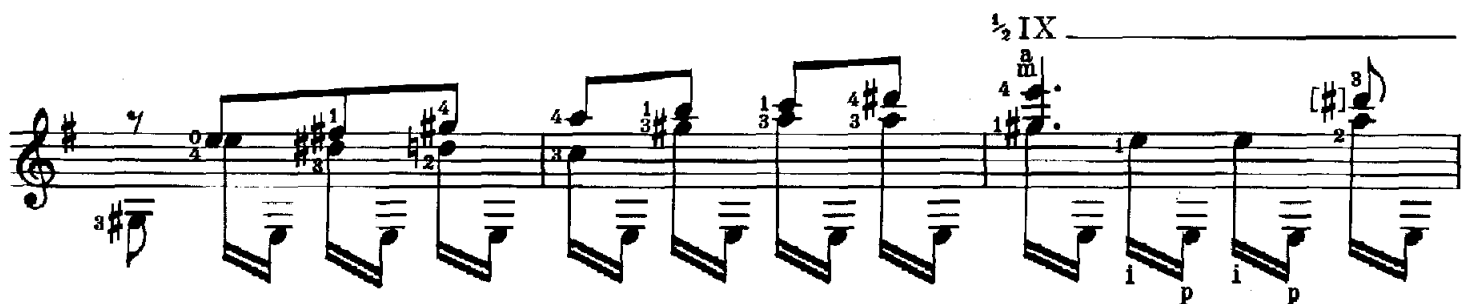
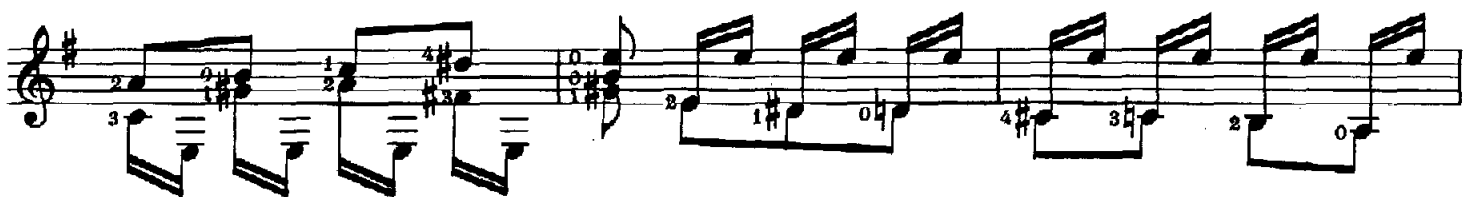
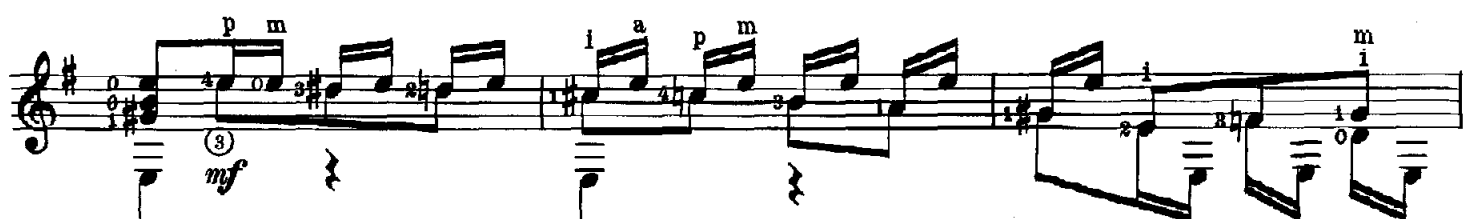
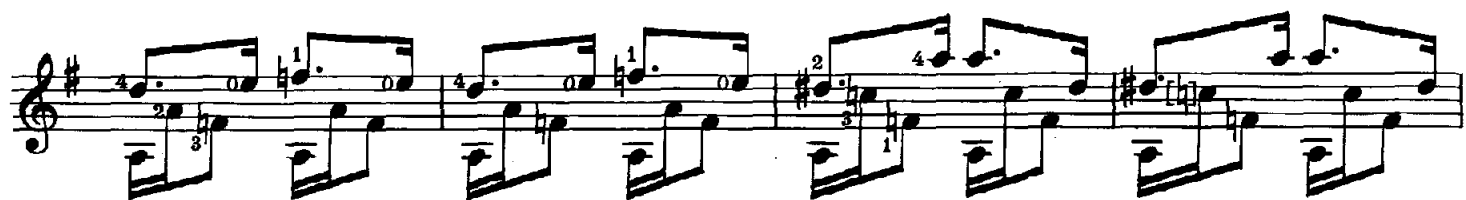
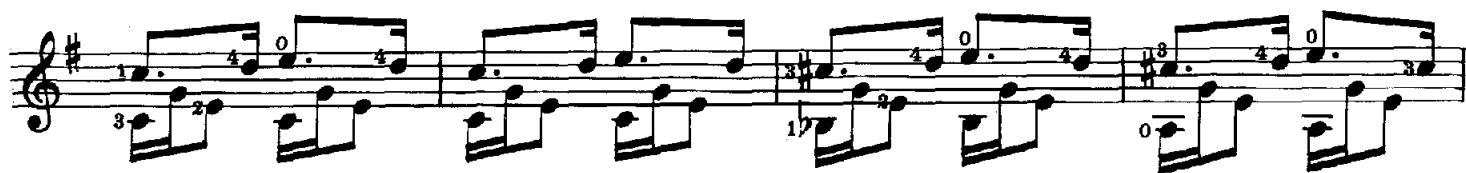
★ ZELMIRA, atto I. Antenore,
 scena I: "Sorte secondami!"
 Orig.: Quartetto dell'opera Zelmira.

a) Ossia

b) Orig.

Variazione

Musical score for "Variazione" in G major, 4/4 time. The score consists of six systems of music. The first four systems are in 4/4 time and feature a melody with notes 'a', 'm', 'a', 'm' and a piano accompaniment with notes 'p', 'i', 'p'. The fifth system is marked 'C. III' and features a melody with notes 'a', 'm', 'a', 'm' and a piano accompaniment with notes 'p', 'i', 'p'. The sixth system is marked 'C. III' and features a melody with notes 'a', 'm', 'a', 'm' and a piano accompaniment with notes 'p', 'i', 'p'. The score includes various dynamics such as *p*, *f*, *sf*, [*p*], and *cresc.* as well as articulation marks like accents and slurs.



diminuendo

e

slargandosi

insensibilmente

Maestoso

★) C.II

The musical score consists of eight staves of music. The key signature is two sharps (F# and C#). The tempo is marked 'Maestoso'. The score includes various musical notations such as notes, rests, and fingerings. There are several 'C.II' markings above the staves, indicating a second ending or a specific section. The piece ends with a double bar line.

(★ RICCIARDO E ZORAIDE, atto I, scena I. Orig.: Marcia dell'opera Ricciardo e Zoraide.

Variazione I

The musical score for Variation I consists of seven staves of music in G major (one sharp). The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs, and breath marks). The first staff begins with a *mf* dynamic marking. The second staff includes a *p* (piano) marking. The third staff features a *mf* marking. The fourth staff includes a *mf* marking. The fifth staff includes a *mf* marking. The sixth staff includes a *mf* marking. The seventh staff includes a *mf* marking. The score is divided into two sections by a double bar line. The first section contains the first five staves, and the second section contains the last two staves. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs, and breath marks). The first staff begins with a *mf* dynamic marking. The second staff includes a *p* (piano) marking. The third staff features a *mf* marking. The fourth staff includes a *mf* marking. The fifth staff includes a *mf* marking. The sixth staff includes a *mf* marking. The seventh staff includes a *mf* marking. The score is divided into two sections by a double bar line. The first section contains the first five staves, and the second section contains the last two staves.

Variazione II

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan. It consists of four staves of music. The first three staves show the main melody with various fingerings and articulations. The fourth staff shows the bass line with chords and a final measure marked 'P'.

C.II ————— C.III —————

a m i p i p i

mf

C.II —————

i m a m i m i

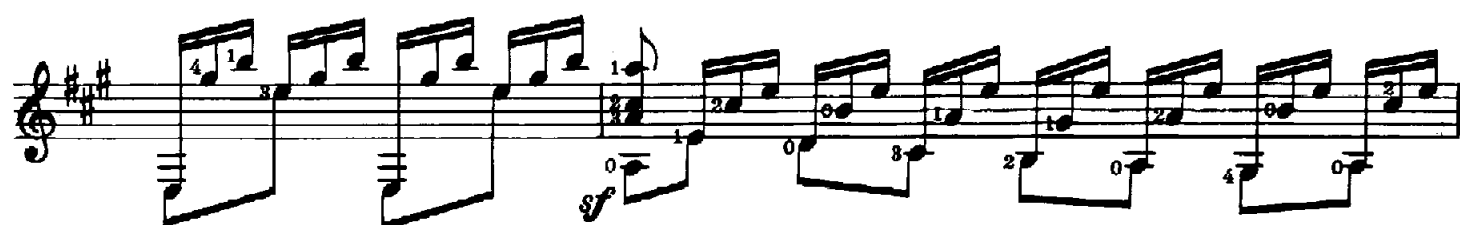
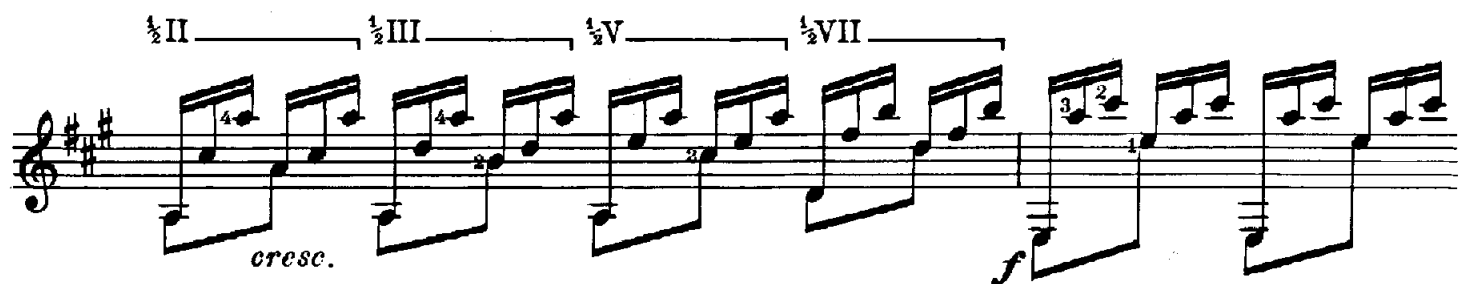
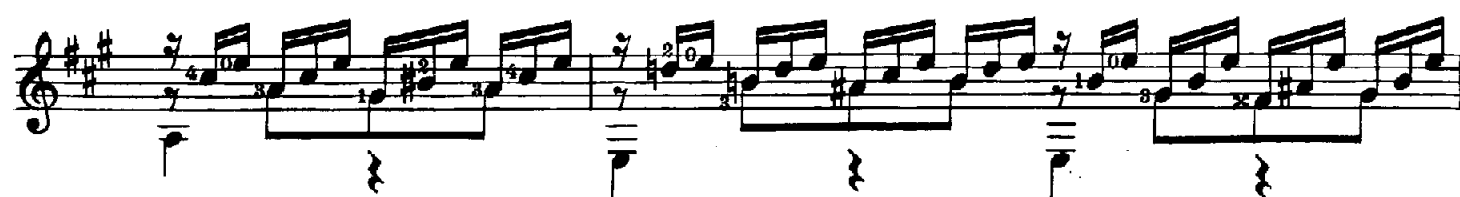
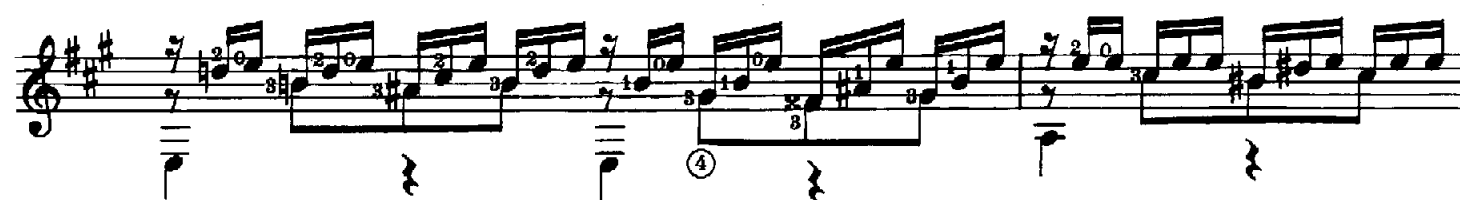
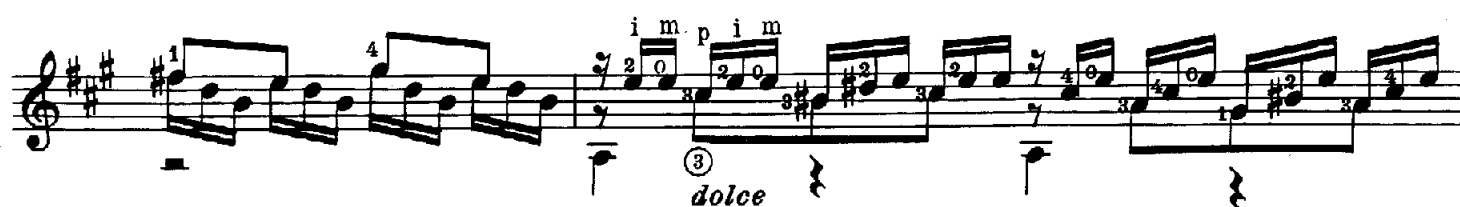
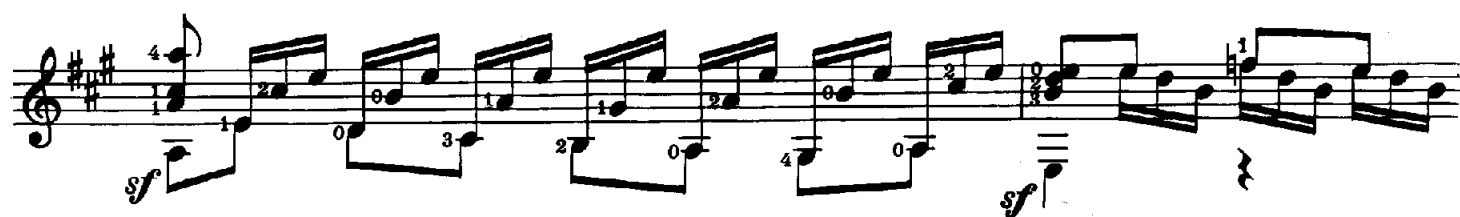
i a m i m i

$\frac{1}{2}$ V ————— $\frac{1}{2}$ VII ————— $\frac{1}{2}$ IX ————— 1.

a)

i m a m i m i

a) Orig.



Musical score for guitar, featuring ten staves of music. The key signature is D major (two sharps). The notation includes various guitar-specific symbols such as natural harmonics (0), fret numbers (1, 2, 3, 4), and fingering (1, 2, 3, 4). Dynamics like *p* (piano) and *f* (forte) are indicated. The piece concludes with a double bar line and a final chord. A small section at the bottom left is labeled "a) Orig."

a) Orig.